

LEXICALIZATION PATTERNS OF PATH MOTION IN VIETNAMESE: A PERSPECTIVE FROM COGNITIVE LINGUISTICS

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Abstract

This paper investigates how Vietnamese people express motion by using path verbs. This paper is based on the theory of lexicalization patterns, which is related to the conflation of semantic components into linguistic units. The data consists of expressions of motion verbs and spatial prepositions that were taken from twelve Vietnamese stories and three novels in the 20th century onward. The results of this paper present several lexicalization patterns of semantic components that become path verbs and spatial prepositions. Moreover, this paper clarifies construction grammar of lexical expressions of path motion in Vietnamese, which refers to speakers' knowledge of motion utilized to express motion.

Keywords: path motion, lexicalization patterns, conflation and lexical expression

ISO 639-3 codes: vie

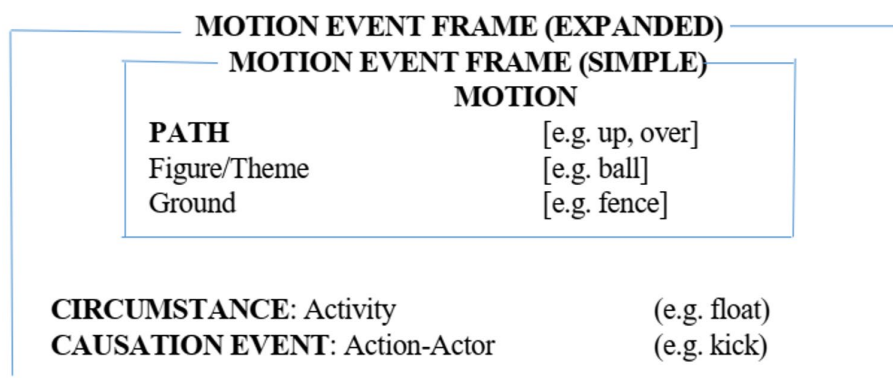
1 Introduction

Cognitive linguistics is an approach to language study viewing linguistic knowledge as part of general cognition and thinking; linguistic behavior is not separated from other general cognitive abilities allowing mental processes of *reasoning*, *memory*, *attention* and *learning*, but understood as an integral part of it. Cognitive linguistics has had a profound impact on the study of language in terms of both semantics and grammar from the 1980s onward. Evidence exists that language is learned and processed much in the same way as other information about the world and that the same cognitive processes are involved in language and other forms of thinking (Taylor & Littlemore 2014:1). As a result, Evans & Green (2006:5) conclude that language study from this perspective is the study of conceptualization patterns. That is, language provides windows into cognitive functions and insights into the nature, structure, and organization of thoughts and ideas.

Motion is a domain in a language that has been particularly attractive since it is one of the primary experiential domains in human life and bound to be lexicalized in all languages. For this reason, an investigation into motion from the perspective of cognitive linguistics is indispensable, as it illuminates the relationship between language and thought. This can shed light on the role of thought in shaping language. More importantly, this analysis will help to expound different explanations of motion from cultural aspects.

One of the dominant works associated with the motion domain is Talmy's (1985) binary typology. In this research, Talmy delves into the relationship between surface forms and semantic components. More precisely, he examined the way many semantic components (e.g. *Figure*, *Ground*, *Manner*, *Motion*, *Path* and *Cause*) are lexicalized into different surface forms (e.g. path verbs) in motion events. Talmy explains that the basic motion event consists of one object (the Figure), whether moving or located in comparison with the other objects (the Ground). Besides Figure and Ground, it is analyzed as consisting of more components, namely Path and Motion.

Figure 1: A frame of motion events



He termed this process “lexicalization”, which means how experience is rendered into languages via the semantic content of lexical items that are used to express experiential categories (Talmy 1985). He concludes that the relationship between surface forms (**Su.F**) and semantic elements (**Se.E**) is not one-to-one. That is, one semantic element could be lexicalized into more than one surface form and vice versa.

Based on Talmy’s theory of lexicalization patterns, two semantic components (Motion and Path) were chosen to investigate in the current paper in hope of shedding light on the ways that Vietnamese speakers express motion by examining the lexicalization of the two semantic components of Motion and Manner into the path verbs.

2 Theoretical background

This section focuses on the theoretical background related to motion in language by Talmy (1995, 2000) in which he classified language into two groups according to the semantic components conflated into linguistic forms denoting motion, which is termed *lexicalization patterns*. Additionally, the frame of Path motion in Vietnamese was formulated from this theory.

2.1 Talmy’s two-way typology of motion

Upon examining the views available to languages for encoding directed motion events, Talmy (1975, 2000) explains that languages fall into two types based on what kinds of semantic elements the path verbs decode. He investigates how the two semantic components Path and Manner of motion are encoded and combined in a single clause in several languages. In addition, Talmy (2000) characterizes his idea as a two-way typology depending on how a language characteristically encodes Path. To be more accurate, this theory is based on where the core schema is encoded, a semantic component including Path, Result, Aspect, and so on that may shape the temporal structure of an event. The two types include *Satellite (S) - framed* and *Verb (V)-framed* languages.

In S-framed languages, according to Talmy (1985, 2000), Manner is mainly encoded in manner verbs, while Path, which is considered a satellite to the verb, is denoted by the surface forms of language including particles and verb affixes, as in (1a). Conversely, in V-framed languages, Path is encoded in the verb, while Manner is encoded via a separate adjunct clause or a satellite, as in (1b).

1. a. John **limped** into the house.
b. His wife **entered** the house.

These ideas can be expressed in these examples by Beavers et al. (2010:331-337) and schematized in Figure 2.

Figure 2: S-framed and V-framed languages



The advent of Talmy's typology of verb-and satellite-framed languages has given rise to a wide range of studies on motion event descriptions in a great number of languages (French, Korean, Spanish, and Turkish) to determine what typology their languages belong to. However, according to Slobin (2004) and Zlatev & Yangk lang (2004) and other researchers, there are several languages that do not fit into Talmy's two-way typology because these languages encode both Manner and Path in the same linguistic forms like in Vietnamese. For example, the verb *vào* 'to enter' can denote both motion, as in *vào nhà* 'enter the house', and Path, as in *chạy vào* 'run into'.

In an attempt to account for such linguistic diversity, Slobin (2004, 2009) proposed one more typology of motion-event construction, which is termed a tripartite typology of motion events in a so-called *equipollently-framed* language. In an equipollently-framed language, Path is normally expressed in equivalent grammatical forms such as path verbs, prepositions, and other linguistic units. This typology seems to fit the Vietnamese language. Thus, when analyzing *lexical expressions of path motion* in Vietnamese, this typology will be adopted to elucidate some cases in which Vietnamese does not fit into Talmy's binary typology, as in (2).

2. *Bọn trẻ chạy ra ngoài sân*
 Group young run outside yard
 'The children ran out of the yard.'

Slobin (2006: 64) suggests three subtypes of equipollently framed languages.

a. Serial-verb languages:

Serial- verb languages are those languages in which the serial verb construction is a syntactic phenomenon in which two or more verbs or verb phrases are strung together in a single clause.

b. Bipartite verb languages:

Bipartite verb languages are those languages in which the verb consists of two morphemes of equal status, one expressing Manner and the other expressing Path.

c. Generic verb languages:

Generic verb languages are those languages in which the verb is combined with satellite-like elements or **co-verbs**, which encode both Path and Manner in the same fashion. This typology of motion expression can accommodate languages with serial-verb constructions. The verbs in motion expressions can encode Manner denoted by manner verbs, and these expressions denote this motion type called an **expression of manner motion**. In contrast, verbs in motion expressions encode Path termed as directed verbs, and this expression is called an **expression of directed motion**.

In short, Talmy's typology is a useful tool to distinguish languages worldwide. According to Talmy, English belongs to the typology of S-framed languages because English motion verbs denote Manner. Others belong to V-framed languages because Manner is expressed by other linguistic forms. In a special case, Vietnamese does not only fit into Talmy's binary typology (V-and S-framed languages), but it can be accounted for with Slobin's tripartite typology (equipollently-framed language) as well.

2.2 Typology of path motion in Vietnamese

Before examining this typology in Vietnamese, it is crucial to comprehend the path verbs which constitute a group of directed verbs (Nguyễn Lai 2001). According to Nguyễn Lai, there are four pairs of path verbs in Vietnamese grouped into opposite-direction pairs such as *vào* 'to enter' and *ra* 'to exit', *lên* 'to rise' and *xuống* 'to fall', *qua* 'to cross' and *lại* 'to return', and *tới* 'to arrive' and *lui* 'to come back'. Like path motion in English, path verbs in this construction can be both agentive as in (3a) and non-agentive as in (3b).

3. a. *Bao nhiêu* *gánh xiếc* *tới* *Huế*
 how many circus arrive Hue
 ‘How many circuses arrived in Hue?’
- b. *Một lúc* *sau,* *Mục* *lại* *gần* *tôi*
 one moment after NAME **return** near me
 ‘A moment later, Muc came back close to me.’

However, the group of words in Vietnamese has diverse use in terms of directions. First, they can simultaneously encode both Motion and Path as mentioned in Talmy’s typology when they are main verbs in constructions. A verb like *vào* ‘to enter’ in (4) denotes two semantic components, which are motion and path. First, the verb ‘*vào*’ expresses that figure, *Mùng*, moves from one place to another. Second, it denotes that the Figure moves from the outside to the inside.

4. *Mùng* *vào* *phòng* *làm* *việc*
 NAME enter room work matter
 ‘Mung **entered** the room to take care of some matters.’

2.2.1 Directions of the path verbs in Vietnamese

Nguyen Lai (2001:49) explains that the path verbs in Vietnamese denote three directions as follows:

a. Directions of space

Humans’ interactions associated with the external world generally give rise to spatial perception which has symmetrical features, namely, *lên* ‘to rise’, *xuống* ‘to fall’, *ra* ‘to exit’ and *vào* ‘to enter’.

b. Directions of time

The directions of time are concerned with the temporal perception based on the alternation of entities. When expressing the directions of time, the path verbs must follow other verbs such as *gợi* ‘to spur’, *làm* ‘to work’ or *tìm* ‘to find’. These directions of time often refer to the onset of action as in (5a), the process of action as in (5b), and the result of action as in (5c).

5. a. *Gợi lên* (to rouse, to rise) ‘to spur’
 b. *Làm tới* (to work, to arrive) ‘to work until’
 c. *Tìm ra* (to search, to exit) ‘to find out’

c. Directions of Psychology

The directions of psychology refer to humans’ reactions in terms of thinking, feeling, or emotion to the changes of entities. That is, the directions of psychology refer to the recognition or evaluation of humans in terms of feeling, emotion or perception regarding the changes of situations, entities or events that are associated with state, appearance or mood. These directions normally denote three dimensions of directions, which are the positive, neutral and negative dimensions through the conceptualization of path verbs such as *lên* ‘to rise’, *đi* ‘to go’, and *lại* ‘to return’. Syntactically, this group of path verbs accompanies descriptive adjectives, such as *đẹp* ‘beautiful’, *khỏe* ‘healthy’, *nghèo* ‘poor’, *xấu* ‘ugly’ and *ốm* ‘sick’, and so on. The first dimension expresses the trend of entities which improve such as *đẹp ra* (beautiful-to exit) ‘become more beautiful’ and *khỏe ra* (healthy-to exit) ‘become healthier’. The second one tends to express something which worsen, as in *nghèo đi* (poor-to go) ‘become poorer’ and *xấu đi* (ugly-to go) ‘become worse’. Also, the last dimension is the balance of the two aforementioned ones such as *ốm lại* (sick-to return) ‘become sick again’ and *khỏe lại* (healthy-to return) ‘become healthy again’.

2.2.2 Cultural relationship of the Figure and Ground in Vietnamese

Besides the spatial relation, the rapport between the Figure and the Ground in Vietnamese analyzed in this section is a cultural relationship which is investigated on the ground of semantic features of world image and cognitive maps (Ly Toan Thang 2005). Concerning world image, semantic properties of each language reflect different ways in which the world image of language is conceptualized in a given cultural community.

Thus, there is a wide range of different expressions to denote motion in human languages in terms of cultural traits such as anthropological characteristics and social conditions. Based on these features of world image of language, Ly Toan Thang (2005:77-92) determined some typical relations between the Figure and the Ground in motion events as follows:

a. On – Under relation

This relation is defined by the spatial relationship between the Figure and the Ground. If there is no dependency between these two semantic components; that is, the Figure is on par with the Ground in terms of location, the Figure's motion towards the Ground is denoted by the verb *sang* 'to come/arrive' as in (6).

6. *Luom sang tận chợ Bến Ngự*
 Luom arrive to market Ben Ngu
 'Luom **arrived at** Ben Ngu market.'

In contrast, when the Figure moves from a higher location to a lower location and vice versa, the spatial relation is contingent upon the Figure's direction of motion, which is *lên* 'to rise' or *xuống* 'to fall' as in (7). This relation may be the result of spatial conceptualization which is involved in the cognitive perspective, namely embodiment and anthropocentrism. The path verbs *lên* 'to rise' and *xuống* 'to fall' simultaneously denote two semantic elements: The Figure's motion and the direction of motion. The verb *lên* 'to rise' denotes the Figure's motion and the direction from a lower position to a higher one 'up' while the verb *xuống* 'to fall' encodes the Figure's motion and the direction from a higher position to a lower one 'down'. Accordingly, the main disparity between the two verb lies at the directions which are delimited by human cognition.

7. a. *Mời chú em lên xe*
 invite younger brother rise car
 'Get in the car, please!'
- b. *Cháu chưa kịp xuống đò thì tụi hấn ập tới*
 I not enough time fall boat then 3P rush
 I did not have enough time to **get on** the boat, and so they rushed.'

b. In – Out relation

There is a significant difference between English and Vietnamese in expressing this relation. While English speakers only examine motion at the endpoint, Vietnamese speakers examine the whole process of moving from the starting to the endpoint. The investigation of directions of the verb 'to enter' in English and *ra* (to exist) in Vietnamese sheds light on this statement. When English speakers say enter the scene, they only pay specific attention to the endpoint; that is, at the endpoint, the Ground, the scene is considered to be a container with surrounding curtains, and the Figure moves from an unconstrained place to a constrained place. In contrast, Vietnamese speakers use the verb *ra* 'to exit' the scene in this situation because they conceptualize the whole process of motion from the starting point (backward and dark area) to the endpoint (frontward and light area). Therefore, the verb *ra* 'to exit' is used to denote that the Figure is moving from a dark and small place to a bigger and lighter place. Based on this relation, Ly Toan Thang (2005:79) conceptualizes these locations as ranging from narrowness to wideness.

House < Yard < Garden < Alley < Road < Field < Dyke < Plain

Therefore, the verb *vào* 'to enter' is used to express the Figure's motion *bà O* from the outside into the inside of the container 'the house' as in (8a), while *ra* 'to exit' is used to express the Figure's motion *nó* out of the inside, which is normally a larger location such as *sân* 'yard', *vườn* 'garden', *ngõ* 'gate', *đường* 'road', *đồng* 'field', *đê* 'dyke' and *bãi* 'plain', as in (8b).

8. a. *bà O vào nhà để gặp mọi người*
 aunt NAME enter house to meet all people
 ‘The aunt entered the **house** to meet all the people.’
- b. *nó ra bãi thả trâu, đánh bạn với bọn giữ trâu*
 3S exit plain watch buffalo make friend with group guard buffalo
 ‘He went to the **plain** to watch his buffalo and make friends with other buffalo tenders.’

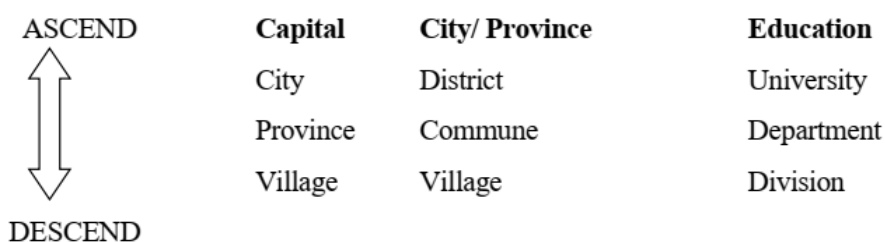
c. *Culture-oriented relation*

The relationship between the Figure and the Ground in Vietnamese is regulated by some social norms such as social status, occupation, gender, politics, power, and class. This relationship is connected with the two opposite extremes, be it student and teacher, staff and director or patient and doctor. For example, if someone travels from the local administrative offices of a hamlet or district level to a higher-level offices such as a provincial or state departments, then their motion is defaulted as *lên* ‘to ascend’ and conversely *xuống* ‘to descend’ as in (9).

9. a. *tối nay tôi lên nhà chủ tịch viện*
 tonight I ascend house chairman Institute
 ‘Tonight, I will go to the house of the Chairman Institute.’
- b. *chị ấy xuống huyện công tác*
 she descend district business
 ‘She went to the district to do business.’

Ly Toan Thang (2005:86) portrayed this relation as Figure 3.

Figure 3: Culture-oriented relation



d. *Psychological distance relation*

The psychological distance relation refers to speakers’ feelings or emotions when they express the change of position. The distance denoted by the verbs *lại/về* ‘to return’ becomes shorter, and speakers are moving to friendly and close places, while the verbs *sang/qua* ‘to pass/cross’ imply that the distance becomes further, and the speakers are moving to strange places. In short, the verbs *lại/về* may be said to express the psychology of eagerness and happiness, whereas the verbs *sang/qua* express the psychology of shyness and worry. Below are some locations with psychological relation.

<i>Lại/Về</i> ‘return’ (to friendly/close places)	<i>Sang/Qua</i> ‘pass/cross’ (to strange places)
<i>trong nước</i> ‘inside the country’	<i>nước ngoài</i> ‘abroad’
<i>trong tỉnh</i> ‘inside the province’	<i>ngoài tỉnh</i> ‘outside the province’
<i>trong huyện</i> ‘inside the district’	<i>ngoài huyện</i> ‘outside the district’
<i>cơ quan</i> ‘one’s own office’	<i>cơ quan khác</i> ‘another office’
<i>nhà</i> ‘one’s own house’	<i>nhà khác</i> ‘another house’

This relation reveals a rather particular rapport between the Figure and the Ground in a motion event. This is because the direction of motion is tightly contingent upon the psychological tie between the Figure and the Ground. If the Figure has a close relationship with the Ground such as one’s house, native country, workplace, or school, the direction of motion will be *về/lại* ‘to return’ as in (10a). If that relationship is distant in terms of

both psychology and geography such as a foreign country, or another person's distant house, the direction of motion is *sang/qua* 'to pass/cross', as in (10b).

10. a. Tôi phải về nhà tôi trong đêm nay
I must **return** home in tonight
'I must go home tonight.'
- b. Họ sang Pháp cùng nhóm nghiên cứu
They **cross** France along with group researcher
'They **came** to France along with a group of researchers.'

2.3. Lexical expressions of path motion

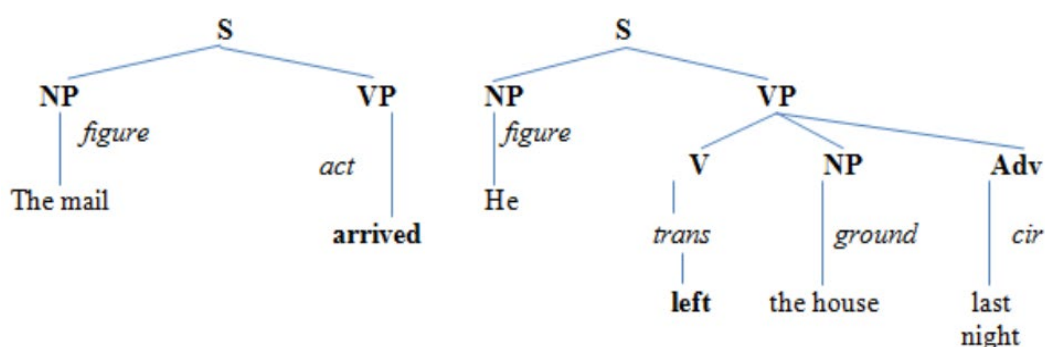
Lobner (2002:9) posits that expression is just a general term for words, phrases and sentences, and expression meaning covers, in particular, word meaning and sentence meaning. Therefore, an expression may be a word (11a), a phrase (11b), or a sentence (11c) in terms of syntax.

11. a. walk
b. walk to school
c. We walk to school.

Furthermore, Payne (2011:10) notes that there are three types of expressions in which language allows speakers to express variations and a conceptual category in meaning. He adds that lexical expression is any formal expression of a conceptual category which simply must be memorized, rather than constructed according to a pattern. Payne (ibid: 33) posits that the conceptual category in this definition describes some specific elements of meaning that speakers of a language pay special attention to in terms of grammar. For example, some conceptual categories of the verb 'to kick' may be understood as a dynamic verb, a motion verb, a transitive verb, a causative verb, and so on.

Also, Payne (2011) argues that in order to be a conceptual category, a particular element must determine some patterns of grammatical expressions, such as lexical expressions, morphological expressions and syntactic expressions. Therefore, a conceptual category can be a key element to understand lexical expressions. For example, examining the lexical expression of 'go to school', it requires us to interpret the conceptual categories in this expression, such as the conceptual category of the verb 'to go' meaning the movement from somewhere towards school, and the preposition 'to' meaning direction towards school and on the way to school and so on. More particularly, Payne posits that another way to understand the conceptual category is to rely on differences in sets of roots. That is, we can identify differences in the conceptual categories of some verbs by analyzing their roots. For example, the identification of conceptual categories of 'go' and 'come' is based on the different roots of 'go' and 'come'. The verb 'go' indicates the movement from the speaker to somewhere, and 'come' from somewhere to the speaker. As a result, a lexical expression of path motion can be explicated as follows: "A lexical expression of path motion can be a word, phrase, or sentence, which expresses any formal form of a conceptual category of the path verbs and other relevant components, such as Figure or Ground". The path verbs can be transitive and intransitive verbs. When these verbs are intransitive, they generally refer to the acts of motion as in 'arrive' as in (12a). Also, when they are transitive, they denote the translational motion as in 'left', as in (12b).

12. a. The mail **arrived**.
b. He **left** the house last night.



Lexical expressions denoting path motion in Vietnamese can be schematized as in Table 1.

Table 1: A schematization of LEPM

A lexical expression of path motion			
Subject	Predicate of path motion		
	Verb phrase		Periphery
He	left	The house	early last night
Arg₁	Verb	Arg₂	Arg₃
A path motion event			

3. Research procedure

3.1. Data preparation

This research data comprises short stories and novels written in Vietnamese which are both popular in the contemporary century and written by the various writers in terms of distinct ages and cultures from the nineteenth century onwards. These stories were coded from **VS01** to **VS12**. These stories and novels were read through to identify sentences containing path verbs and spatial prepositions.

3.2. Research methods

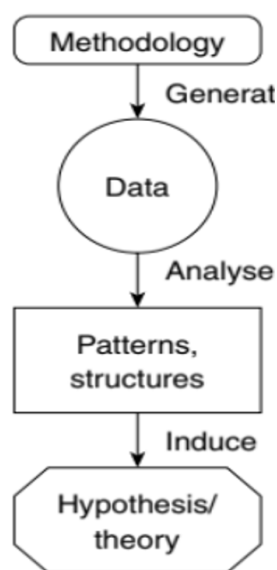
In this research, both quantitative and qualitative methods are adopted to collect and analyze data. However, the qualitative method is primary but is supported by the quantitative method used in this study.

a. Quantitative method

The quantitative method seeks the answer to the question of relationships within measurable variables to explain, predict and control phenomena. The quantitative method is a deductive method which is based on an already known theory to develop hypotheses, and it focuses on how much or how many (Rasinger 2008:12).

b. Qualitative method

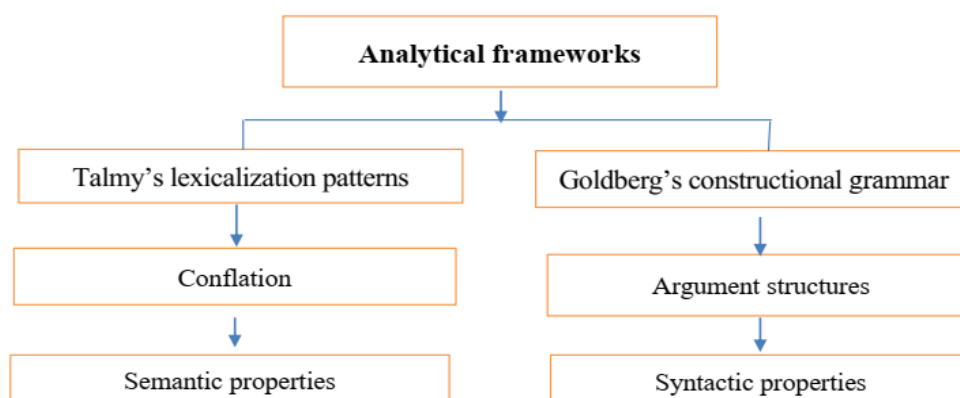
The qualitative method is a means to investigate and understand individuals' or groups' ability to ascribe to a social or human problem. The processes of this method involved questions and procedures, data typically collected in the participants' setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data (Creswell 2007). The qualitative method is an inductive method in which its theory is derived from the research result, and this is concerned with structures, patterns and how something is accounted for (Rasinger 2008). Rasinger illustrates stages in the qualitative method in Figure 4.

Figure 4: Qualitative method

This research begins with the research methods which have been identified earlier to collect the data (expressions of path motion), often randomly collected in a quantitative method. Then, these expressions of path motion were described to clarify their semantic and syntactic properties. More particularly, the comparative method was adopted to elicit the similarities and differences among these patterns in English and Vietnamese. As a result, the properties of lexical expressions of path motion in English and Vietnamese were regarded as the aims of this research.

3.2.2 Analytical framework

The title of this study refers to a cognitive study, and the given aims deal with the syntactic and semantic properties of LEsPM in Vietnamese. Thus, I investigated two analytical frameworks, including *Talmy's lexicalization patterns* and *Goldberg's constructional grammar*. The first one helps the researcher to explore the semantic properties of LEsPM through the conflation of semantic components. The second one helps the researcher to analyze the syntactic properties of LEsPM through construction grammar, including argument structures and event structures. These frameworks are schematized in Figure 5.

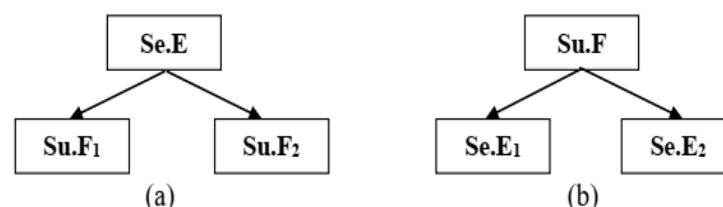
Figure 5: Schema of analytical frameworks

a. Talmy's lexicalization patterns

Talmy (2000) examines the systematic relations between meaning and surface forms. Talmy (2000:24) notes that lexicalization is involved where a particular meaning component is found to be in regular association with a particular morpheme, and this process is termed conflation. He examines an example in which the semantic components such as Motion, Path, Figure, Ground, Manner and Cause are conflated into verbs and **satellites**, a grammatical category of any constituent rather than a noun-phrase or prepositional phrase complement that is held in relation to the verb root.

Then, he examines which semantic components are expressed by which surface forms. Talmy posits that the relationship between meaning and linguistic forms is not one-to-one; a combination of some semantic elements (**Se.E**) may be expressed by a surface form (**Su.F**) and vice versa as illustrated in Figure 6a and Figure 6b. It is the relation between Se.E and Su.F which helps him to constitute the theory of lexicalization patterns to divide languages into two groups such as V-framed and S-framed languages.

Figure 6: Lexicalization patterns



An English motion verb (surface form) can encode distinct types of semantic information; Manner of motion (e.g. *bounce*, *hop*), Path (e.g. *exit*, *enter*) and Cause (e.g. *kick*); but the Path element can be expressed in English by both verbs and by prepositions (e.g. *into*, *out*), that is, by two different linguistic units in motion events. Talmy notes that by delving into the relationship between meaning and linguistic forms, a plethora of universal principles and typological patterns might come out. Talmy's approach to lexicalization can be summarized as follows (Talmy 2000b:22):

- Determine various semantic entities in a language.
- Determine various surface entities in the language.
- Observe (a) which entities are expressed by (b) which entities in what combination and with what relationship noting any patterns.
- Compare (c) types patterns across different stages, noting any universal principles.
- Compare (c) types patterns across different stages of a single language through time, noting any shifts or non-shifts that might be guided by a given universal principle (or a (d) type universal principle).
- Consider the cognitive processes and structures that might give rise to the phenomena observed in (a) through (c).

Talmy (2000:49-51) points out that Spanish is the most typical language whose expressions of Motion are conflated with Path. In the case of Vietnamese, there is a group of verbs termed directional verbs, such as (e.g. *vào* 'to enter', *ra* 'to exit', *lên* 'to rise', *xuống* 'to descend', *qua* 'to cross over', *lại* 'to come', *tới* 'to arrive', etc.), which conflate with the Path (Nguyễn Lai 2001). This can be illustrated by the examples in (13) and in (14).

Non-agentive

13. *bao nhiêu* *gánh xiếc* *tới* *Huế*
how many circus come NAME
'How many circuses **came to** Hue?'

Agentive

14. *một lúc* *sau* *Mục* *lại* *gần* *tôi*
a while later NAME **return** near 1S
'A while later, Muc **came** near me.'

In reality, though English also has verbs which incorporate Path such as 'arrive', 'approach', 'cross', 'ascend', 'circle', 'descend', 'enter', 'exit', 'follow', 'join', 'pass', 'rise' and 'return', this lexicalization pattern is not characteristic. This is because these verbs are historic borrowings from Romance languages. Talmy (2000:62,139) adds that this conflation pattern (Motion + Path) hardly expands to the conflation of location with a site, which is 'Be-on', 'Be-under', despite the fact that English consists of some incidental

cases of such conflation such as *surround* ‘be around’, *top* ‘be atop’, *flank* ‘be beside’, *adjoin* ‘be next to’, *span* ‘be from one side to the other’ and *line* ‘be in line’.

b. Goldberg’s constructional grammar

Goldberg (2006:3) states that constructions are form and meaning pairings which have been the basis of major advances in the study of grammar, which converges primarily on argument structures and an analysis of argument structure constructions. Goldberg adds that constructional grammar is a theory of linguistic knowledge, so it is inherent in a cognitive perspective.

First and foremost, it is essential to understand constructions. A widely cited definition of constructions has been offered by Goldberg (1995:4) as follows: “C is a CONSTRUCTION iffdef C is a form-meaning pair <Fi, Si> such that some aspect of Fi or some aspect of Si is not strictly predictable from C’s component parts or other previously established constructions”.

This definition takes into account two main elements such as F standing for ‘form’ and S standing for ‘semantics’. Then <F, S> standing for a symbolic unit represents the link between forms and meanings through the relation between predicate arguments, which refers to the interaction of particular verbs with other participants (arguments).

Goldberg advances her idea of construction grammar by examining the construction of argument structure, a special type of constructions which provides the basic meaning of the clausal expression in a language (Goldberg 1995). In doing so, she divides the clause into the predicate and its arguments. The predicate expresses the action, event, property, or relation that the clause describes, which can be the lexical or content verb. Goldberg indicates that the number of arguments that the predicate requires depends on the semantics of that predicate. The examples are taken from Evans & Green (2006: 674), a verb like ‘die’ requires a single argument (George) as in (15a), the verb like ‘love’ requires two arguments (They and their parents) as in (15b), while the verb like ‘put’ requires three arguments (The soldiers, their gun and on the table) as in (15c).

15. a. George *died*.
- b. They *love* their parents.
- c. The soldiers *put* their guns on the table.

These sentences can be schematized in the argument structures as follows:

- a. V [Arg]
- b. V [Arg1Arg2]
- c. V [Arg1, Arg2, Arg3]

4. Finding and discussion

This section is concerned with the data taken from twelve stories in Vietnamese, including 40 Vietnamese path verbs which were analyzed on the perspective from the lexicalization pattern of verbs and prepositions, argument and event structures. From the theoretical background as well as analytical frameworks, the syntactic and semantic properties of LEPs are illuminated in this section.

4.1 Research findings

Table 2 provides an overview of the research findings in the data for the current study.

Table 2: The data of research

Lexical expression of Path motion	Types of patterns	Path Verbs
Lexicalization patterns of path verbs	1. Motion + Path	23
	2. Motion + Path + Manner	13
	3. Motion + Path + Ground	4
Lexicalization patterns of Paths	1. Away from Ground (G)	8
	2. Up/Onto G- Upwards	2
	3. After G	1
	4. Change direction	3
	5. Down from/to G- Downwards	6
	6. To/Towards G	4
	7. Back to G/Backwards	3
	8. Pass/Cross G	1
	9. Into G	7
	10. Closer to G	1
	11. Forwards	1
	12. Out of G	1
	13. Multiple directions	2
Argument Structures	1. V[Figure]	18
	2. V[Figure Place]	11
	3. V[Figure Ground]	21
	4. V[Figure Path]	19
	5. V[Figure Ground Manner]	9
Event structure	1. Events of States	0
	2. Events of Activities	12
	3. Events of Accomplishments	26
	4. Events of Achievements	2

4.2 Discussion

4.1.1 Construction grammar of LEsPM in Vietnamese

This section explores the form-meaning correspondences of LEsPM in Vietnamese, which includes (i) how the arguments are arranged around the path verbs; and (ii) how the information of different situations is packed in the path verbs.

4.1.2 Argument Structures of LEsPM in Vietnamese

a. V [Figure]

The path verbs of this structure are intransitive verbs because they have one argument, namely, the Figure. This structure denotes that the motion of the Figure is considered a result, but not a process, so the Ground as well as the Path is not mentioned. There are 18 path verbs which express this structure, found in the data, namely, *biến khỏi* ‘to escape’, *co quắp* ‘to shrink’, *đến* ‘come’, *đến gần* ‘near’, *đi* ‘to go’, *đi đầu* ‘to lead’, *đi khỏi* ‘go away’, *hạ cánh* ‘to land’, *lên* ‘to ascend’, *lùi* ‘to back’, *nhập cư* ‘to immigrate’, *ra* ‘go out’, *tấn cư* ‘to evacuate’, *tới* ‘to arrive’, *trở lại* ‘to return’, *trốn thoát* ‘to flee’, *vào* ‘to enter’ and *xuống* ‘to descend’. As an example, take 16, in which *em* ‘I’ is the Figure and *đi* ‘to go’ is motion.

16. *em không đi*
 I not go
 ‘I did not go.’

b. *V [Figure Place]*

This structure denotes that the motion takes place in harmony with the Ground and is limited by the Ground. The Place in this structure consists of the locative prepositions which are used to locate an object relative to another one (e.g. *trong* ‘in’, *trên* ‘on’, *dưới* ‘under’, etc) and the Ground, which plays an important role in framing motion or identifying the configuration of motion. The path verbs found in the data, which denote this pattern include *đi dạo* ‘to wander’, *đi* ‘go’, *đột kích* ‘to raid’, *gục* ‘to bend’, *hạ cánh* ‘to land’, *lùi* ‘to back’, *ra* ‘to leave’, *trốn thoát* ‘to escape’ and *vào* ‘to enter’. The following example comprises three arguments; The Figure *Nhóm thanh niên*, the path verb *đi dạo* and the Place *trên bờ hồ*. The locative preposition *trên* ‘on’ in the Place shows the spatial relationship between the Figure and Ground, or the superficial contact of the Figure with the Ground in particular.

17. *nhóm thanh niên đang đi dạo trên bờ hồ*
group teenager wander on lake shore
‘The group of teenagers was wandering on the lakeshore.’

c. *V [Figure Ground]*

21 path verbs denote this structure found in Vietnamese. They all consist of two arguments: The Figure and the Ground. The Ground in this pattern functions as an object of the path verb, so these verbs are transitive path verbs (e.g. *bỏ xa* ‘to outrun’, *cập* ‘to dock’, *cúi* ‘to nod’, *đến* ‘to come’, *đến gần* ‘to near’, *đi* ‘to go’, *đi khỏi* ‘to leave’, *đột kích* ‘to raid’, *ghé* ‘to come’, *lại* ‘to return’, *lên* ‘to ascend’, *lùi* ‘to back’, *qua* ‘to cross’, *ra* ‘to exit’, *theo đuổi* ‘to follow’, *tới* ‘to come’, *trèo* ‘to climb’, *trở lại* ‘to return’, *trốn thoát* ‘to escape’, *vào* ‘to enter’ and *xuống* ‘to descend’). In addition, these verbs not only denote the movement of the Figure but also the direction of motion. For example, the pattern, as in (18) denotes that Figure *đò* ‘boat’ is moving toward the Ground *bến làng Trò* ‘Tro Village’s port’.

18. *táng sáng đò cập bến làng Trò*
at dawn boat dock port village NAME
‘At dawn, the boat docked the port of Tro Village.’

d. *V [Figure Path]*

This structure has two arguments, which are: The Figure and the Path. The Figure refers to the moving object, and the Path refers to the direction of motion. The Figure and the Path of motion are more prominent, so the Ground is not mentioned. This expression consists of 17 verbs, including *chụm* ‘to join’, *co* ‘to shrink’, *cúi* ‘to bend’, *co quắp* ‘to curl up’, *doãi* ‘to stretch’, *đi* ‘to go’, *ghé* ‘to call at’, *gục* ‘to droop’, *khép* ‘to shut’, *khuyết* ‘to curve’, *khuyết* ‘to bend’, *lùi* ‘to back’, *ngả* ‘to incline’, *ngoảnh* ‘to turn around’, *quay* ‘to turn back’ and *ưỡn* ‘to stretch’.

19. *đi mấy bước chị ngoảnh lại nhìn tôi*
go several steps she turn around again look me
‘Going several steps, she **turned around** to look at me.’

e. *V [Figure Ground Manner]*

This structure consists of three arguments, including the Figure, Ground and Manner. The Figure denotes the moving object, and the Ground denotes the place which the Figure is moving toward. In this case, the path verbs simultaneously denote the direction and the Manner. There are nine path verbs in Vietnamese found in the data, namely, *đuổi* ‘to stretch’, *đi* ‘to go’, *ghé* ‘to call at’, *khuyết* ‘to bend’, *qua* ‘to cross’, *ra* ‘to exit’, *tới* ‘to come’ and *trở lại* ‘return’. The verb *ghé* denotes not only the motion of the Figure *hắn* moving towards the Ground *nhà* but also the manner of the motion, which is not the official visiting, or a short time visit as well.

20. *hắn vừa ghé nhà hắn*
he just call at house he
‘He has just called at his house.’

4.1.2 Event structures of LESP in Vietnamese

a. Event of States

This event refers to two semantic properties, which are Atelic and –Stages. The first property refers to the motion which does not need to comprise an endpoint. The second property postulates that the event of States is a stative situation. With these mentioned arguments, no verbs can be found in the data denoting this event.

b. Event of Activities

This event has two semantic features, namely Atelic and –Stages. First, the Atelic feature depicts that the path verbs do not require an endpoint, so the path verbs denoting an event are generally intransitive path verbs. Next, the –Stages feature refers to dynamic situations in which the path verbs can denote continuous motion. There are ten path verbs: *chum* ‘to contract’, *co* ‘to shrink’, *duỗi* ‘to stretch’, *dạo* ‘to wander’, *co quắp* ‘to twitch’ and *hạ cánh* ‘to land’ found in the data.

c. Event of Achievements

The event of Achievements denotes that the Figure can move toward or away from the Ground. In other words, path verbs denoting this event always consist of an endpoint which functions as an object. These path verbs are, therefore, transitive verbs as in Example 21. More particularly, this event is dynamic motion which can express a continuous motion at a certain time. This is the most common event in Vietnamese, including 26 path verbs (e.g. *biến khỏi* ‘to flee’, *bỏ xa* ‘to overrun’, *cúi* ‘to bend’, *đi khỏi* ‘to go away’, *đột kích* ‘to raid’, *ghé* ‘to drop by’ and *ngả* ‘to incline’, etc.)

21. *anh* *sẽ* ***ngả*** *con chó* *nằm ngửa* *trên* *một tấm* *ny lông*
 he will recline dog supine on a sheet plastic
 ‘He will **recline** his dog supine on a plastic sheet.’

d. Event of Accomplishments

The last event denotes the motion with both an endpoint and a state situation. This event is the least common in Vietnamese, with only two path verbs: *khuyếch* ‘to curve’ and *trốn thoát* ‘to flee’ found in the data. Example 22 denotes that the Figure *chúng tôi* is moving away from the Ground *nhà tù* in an abrupt manner in a short time. Thus, these path verbs are not conjugated in the progressive form like *đang trốn thoát* ‘is fleeing’.

22. *chúng tôi* *đã* ***trốn thoát*** *nhà tù*
 we PST flee prison
 ‘We fled the prison.’

4.2 Lexicalization patterns of LESP in Vietnamese

This section aims to elucidate the types of semantic elements (e.g. the Path, Manner or Ground) and several semantic elements conflated into the path verbs. This is an answer to the question *what are lexicalization patterns of LESP in Vietnamese?*

4.2.1 Lexicalization patterns of the path verbs in Vietnamese

Three typical lexicalization patterns are found in Vietnamese.

a. Lexicalization Patter: **Motion +Path**

In this pattern, the path verbs simultaneously denote two semantic components, the Motion and Path. The path verbs, *biến khỏi* ‘to disappear’, *bỏ xa* ‘to outrun’, *dạo* ‘to wander’ and *đến gần* ‘to near’ are found in the data. Example 23 is a case in point.

23. *không* *một* *thằng địch* *dám* ***đến gần*** *cái* *đống* *đất ấy*
 not one enemy dare arrive near CLF pile soil
 ‘There are no enemies who dared to near the pile of soil!’

The path verb *đến gần* denotes the movement of the Figure and the route of the motion from the starting point toward the Ground. More particularly, this path verb encodes the distance which becomes shorter.

b. Lexicalization Patterns: Motion + Path + Manner

There are three semantic elements conflated into the path verbs in this pattern, including Motion, Path and Manner. The path verbs encoding these elements consists of *co* ‘to contract’, *cụm* ‘to cluster’, *ưỡn* ‘to throw out’ and *khuyết* ‘to bend’. In example 24, the path verb *ưỡn* ‘to throw’ denotes the Figure’s change of position, the Path of motion and the Manner of motion. The Path of motion refers to the horizontal route of motion, while the Manner is concerned with the style of motion which is the motion of the human’s curved body part.

24. *hắn ưỡn ngực ra cho oai*
 3S throw chest out for authority
 ‘He **threw** his chest out for showing his authority.’

c. Lexicalization Patterns: Motion + Path + Ground

The three semantic components conflated into the path verbs include the Motion, Path and Ground. The verbs in this pattern found in Vietnamese consist of *cấp* ‘to dock’, *hạ cánh* ‘to land’ and *nhập cư* ‘to immigrate’. The path verb *hạ cánh* in example 25 denotes the Figure’s movement according to the Path from a higher position to a lower one, and the Ground ‘airport’. Therefore, the Ground is not normally mentioned in this example, but the hearer can interpret it.

25. *chiếc máy bay đang hạ cánh trong mưa*
 CLF plane PROG land in rain
 ‘The plane is landing in rain.’

4.2.2 Lexicalization patterns of paths in Vietnamese

This section explores the semantic elements in terms of directions conflated into the path verbs in Vietnamese. Such directions are determined by the spatial relationship between the Figure and Ground.

a. Lexicalization pattern: V+ Away from G

The pattern denoting this direction consists of seven path verbs, including *biến khỏi* ‘to disappear’, *bỏ xa* ‘to leave’, *đổi* ‘to stretch’, *khuyết* ‘to curve’, *tàn cư* ‘to evacuate’, *trốn thoát* ‘to flee’, and *đi khỏi* ‘to leave’. These verbs denote that the Figure is moving away from the Ground. For instance, the Figure (*hai người*) is, firstly, at the same place with the Ground *Xiêm*, and then the Figure separates from the Ground and moves away from the Ground *đi khỏi*, as in (26).

26. *hai người đi khỏi Xiêm sập hết các cửa*
 two people leave NAME shut all PL doors
 ‘Two people have just **left**, Xiêm shut all the doors.’

b. Lexicalization pattern: V+ UP/onto G-Upwards

The verbs with this direction denote that the Figure moves from a low position to a higher position including *lên* ‘to ascend’ and *trèo* ‘to climb’. The verb *lên* expresses the direction of motion from a low position to a higher position; meanwhile, the verb *trèo* provides more specific information about motion, be it from a low position to a higher position, a vertical direction, or an animate Figure and motion which is associated with body parts, as in (27).

27. *Lượng trèo (lên) những bậc đá*
 NAME climbed (up) PL step stone
 ‘Luong **climbed** up the stone steps.’

c. Lexicalization pattern: **V+ After G**

The verb *theo* ‘to follow’ is a sole verb denoting this pattern in Vietnamese, which denotes that the Figure *chị em* is moving after the Ground *bộ đội* which may be moving at the same time.

28. *chị em theo mấy anh bộ đội vào rừng*
 elder sister younger sibling follow PL eld. brother soldier enter forest
 ‘You all follow the soldiers into the forest.’

d. Lexicalization pattern: **V+ Change direction**

Verbs such as *quay* ‘to return’, *ngóảnh* ‘to avert’ and *ghé* ‘to call at’ denote that the Figure is moving in a certain direction but urgently changes its direction. The verbs like *quay* and *ngóảnh* reveal that the second direction is opposite to the first direction, as in (29a). The verb *ghé* not only denotes the Figure’s motion and its change of direction but implies a short visit. The Figure in this pattern must, therefore, be an agentive subject, as in (29b).

29. a. *Kinh quay người và nói nhỏ hơn*
 NAME turn around people and speak small more
 ‘Kinh **turned** around and spoke more softly.’
 b. *nó ghé lại coi chút cho biết*
 it drop in again see for know
 ‘He **dropped in** to know what happened.’

e. Lexicalization pattern: **V+ Down from/to G- Downwards**

The path verbs denoting this direction include *xuống* ‘to fall’, *ngả* ‘to incline’, *khụyu* ‘to bend’, *hạ cánh* ‘to land’, *gục* ‘to collapse’ and *cúi* ‘to bow’. The verb *xuống* is a descriptive example which denotes that the Figure moves from a high position to a low position which is the Ground.

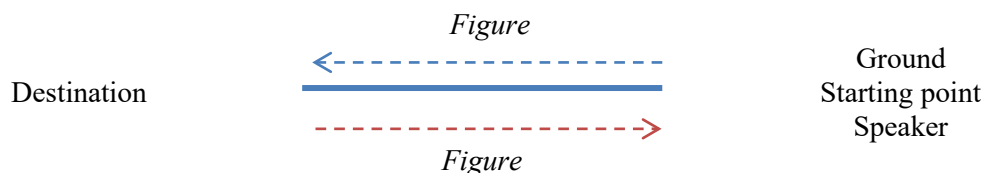
f. Lexicalization pattern: **V+ To/towards G**

The verbs with this direction indicate that the Figure is moving toward the Ground and is approaching it. There are four Vietnamese path verbs which denote this direction, namely, *tới* ‘to come’, *đi* ‘to go’, *đi đầu* ‘to head’, and *đến* ‘to come’. There is a significant difference between the verbs *đi* and *đến*. The verb *đi* denotes that the Figure moves from the speaker to the hearer, while the verb *đến* travels from the hearer to the speaker. More particularly, the verb *đi đầu* depicts that the Figure is standing in the first position and moving toward the Ground.

g. Lexicalization pattern: **V+ Back to G - Backwards**

Verbs such as *lùi* ‘to back’, *lại* ‘to back’ and *trở lại* ‘to return’ generally denote this direction. The Figure is, firstly, at the place with the Ground, and then the Figure moves away from the Ground and finally turns around and moves toward the Ground. The verbs *lùi* and *lại* express the direction of the Figure towards the Ground, while the verb *trở lại* only denote the direction of the Figure but the starting point and the destination as well.

Figure 6: The direction conflated into the verb *trở lại*

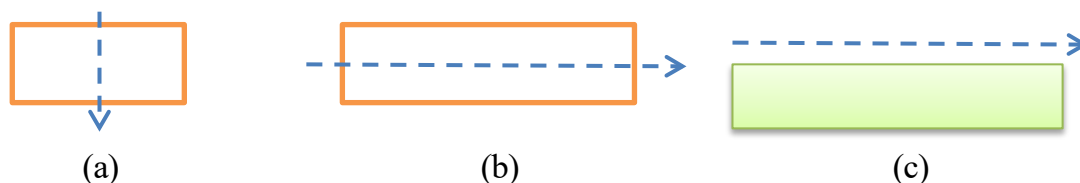


h. Lexicalization pattern: **V+ Pass/cross G**

The verb denoting this direction in Vietnamese, which is *qua* ‘to pass’. This verb indicates that the Figure, the narrow, moves from one side to another of the Ground, as in Figure 3a, into at one side and out of at another side of the Ground, as in Figure 3b, or parallel with the Ground, as in Figure 3c. In this pattern, the

sides of the Ground play an important role in determining the starting point as well as the endpoint of motion, especially the limitation of Figure's movement. In reality, the Ground plays a role as the Path.

Figure 7: The direction conflated into the verb *qua*



i. Lexicalization pattern: V+ Into G

The path verbs denoting this direction, namely, *vào* 'to enter', *nhập cư* 'to immigrate', *co quắp* 'to shrink', *co* 'to bend', *chụm* 'to gather', *chúm* 'to round' and *cập* 'to dock'. The verb *vào* denotes the direction from the outside to the inside of the Ground. The verbs *co quắp*, *co*, *chụm* and *chúm* express the Figure's change of size, which is normally from a big size to a smaller size. Next, for the case of the verb *nhập cư*, the Figure is associated with agentive subjects, which moves from a country into another. Finally, the verb *cập* refers to the Figure's motion from the open sea or river to the shore or harbor.

j. Lexicalization pattern: V+ Closer to G

The verb with this direction denotes that the Figure is nearing the Ground. For example, the path verb *khép* 'to shut' encodes the motion which consists of the two Figures simultaneously moving toward the Ground.

k. Lexicalization pattern: V+ Forwards G

Đến gần 'to near' is the path verb which encodes this direction. The Figure is moving nearer and nearer the Ground from the distance, which is considered to a destination.

30. *chúng tôi đến gần đình làng*
 3P near village temple
 'We are moving close to the village temple.'

l. Lexicalization pattern: V+ Out of G

Opposite to the direction *into G*, the verb with this direction expresses the Figure's motion from the inside to the outside. More particularly, the Ground is regarded as the container. To put it simply, the starting of motion will be certainly inside of the container, and the endpoint must be outside the Ground. In addition, this motion is conceptualized as moving from a covered area to an open area. There is one verb found in the data which denotes this direction *ra* 'out of' which posits that the Figure normally moves from a small area to a larger one as in (31).

31. *cả đội ra sân mặc dầu trời lác rác mưa*
 all team out yard though sky shake rain
 'All the team went to the yard though it was drizzling.'

m. Lexicalization pattern: V+ Multiple directions

This path verbs such as *dạo* 'to wander' and *đi khỏi* 'to leave' denoting the motion with this direction normally consist of different Figures which are moving at the same time, but each of Figures moves in different directions.

5. Conclusion

This paper is associated with how Vietnamese people render their knowledge and experience in terms of path motion into language through an investigation into the semantic and syntactic motion of path verbs. In terms of syntax, LEM is analyzed through the theory of construction grammar, which points out speakers' knowledge of LEM, including argument structures and event structures. Hence, this means the way Vietnamese speakers organize linguistic elements to express motion. In the first place, the argument structures of LEM are concerned with the syntactic aspects of the path verbs, which are the arrangement of motion elements (e.g. Figure, Ground, Path and Motion) with motion verbs, more precisely.

In this paper, there are five argument structures that were found in the data. Next, the research found the event structures of LEM pertain to the lexical aspects of path verbs. Thus, this research conducted an investigation into the components of lexical meanings conflated into the path verbs in Vietnamese. Semantically speaking, in this paper, the theory of lexicalization patterns refers to the conflation of semantic components in motion events that are lexicalized into the path verbs. More particularly, this paper also delves into the conflation of semantic components that conflate into the spatial prepositions.

In short, the exploration of path motion in Vietnamese reveals several remarkable points. First, on examining the semantic elements conflated into the path verbs (Motion and Path), Vietnamese is reportedly a V-framed language. Next, apart from English, Paths of motion in Vietnamese are frequently in verb phrases which is called co-verbs (Clark 1975). These co-verbs generally can be two verbs such as *đi dạo* ‘to wander’, *đến gần* ‘to near’ and *trở lại* ‘to return’ in which the first verb denotes Motion while the second one expressed direction. In addition, the co-verbs may consist of path verbs and nouns such as *cấp bến* ‘to dock’, *hạ cánh* ‘to land’ and *đi đầu* ‘to head’. In these co-verbs, the path verbs denote both Motion and Path while the noun is related to the Ground of motion.

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